

The Acquaintance of the Foreign Intellectuals: the Discourses of the Ideological Identity and Diversity of Chu shun sui and Antou seian

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This paper discourses the ideology of Shu shun sui (1600-1682) and Antou seian (1622-1701) through 4 ideological levels a.k.a. [Xuebu tongbian], [Knowing and Doing], [Differentiation of Chu and Lu] and [Loyalty] and interprets (1) Confucian worldview, (2) mutual influential relationship ideologically, (3) identity and diversity of the integrity of Confucianism and practical idea, (4) how the Diversity and Identity of the ideological interchange fermented in Confucianism in Tokugawa Era and the issues of the multicultural and ideological integration.

Keywords: Shu shun sui, Antou seian, ideological interchange, practical idea

The Publications of the *Fozu Tongji* 仏祖統紀 in the Edo Period

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The *Fozu tongji* 仏祖統紀 is a history of Buddhism compiled by the Tiantai 天台 monk Zhipan 志磐 towards the end of the Southern Song 宋. In this article, I examine its publication during the Edo 江戸 period and its relationship to the Ōbaku 黄檗 edition of the Chinese Buddhist canon.

The *Fozu tongji* was initially published in 40 fascicles in Xianchun 咸淳 7. Later, in the late Song, it appears to have been published in 55 fascicles, with the addition of the “Fayun tongsai zhi” 法運通塞志 in 15 fascicles, but this has not survived. The 55-fascicle version was revised and enlarged during the Jianwen 建文 era of the Ming 明 and was included in the Hongwu Nanzang 洪武南藏 edition of the Chinese Buddhist canon. It was also brought to Japan, where it was published with some additions. This is the old movable-type edition (*kokatsujibon* 古活字本), which is a valuable edition since it preserves the original form of the *Fozu tongji* more accurately than the version included in the Hongwu Nanzang canon, and it was reprinted during the Kan’ei 寛永 era and included in the Ōbaku edition of the Chinese Buddhist canon.

The Ōbaku canon was published during the Kanbun 寛文 and Enpō 延宝 eras on the basis of the Jiaxing 嘉興 edition of the Chinese Buddhist canon. But for quite a number of works it proved impossible to acquire copies of the versions included in the Jiaxing canon, and versions circulating as independent works were used instead. In the case of the *Fozu tongji* too, the reprint of the old movable-type edition was initially used, but it had been reissued using the version in the Jiaxing canon by the Kyōhō 享保 era at the latest. This reprint was essentially faithful to the version in the Jiaxing canon, but it was supplemented in places on the basis of the reprint of the old movable-type edition. Meanwhile, because the printing blocks for the reprint of the old movable-type edition were no longer needed, the *Fozu tongji* was once again printed by a private publisher as an independent work.

Through the above investigations, it has been possible to shed light on one aspect of publishing culture regarding Buddhist scriptures during the Edo period.

On the Differences of the Same Line of a Poem in *Wen Xuan* (文選) between
the Kundoku Readings in Texts and the Kundoku Readings in Annotations

Satou Susumu

Wen xuan has had many discerning readers from ancient times in Japan and accordingly there is a authoritative Kundoku(Japanese reading) book handed down to today.

Wen xuan was fully annotated by Li Shan (李善) in Tang (唐) dynasty. In this paper I pointed out that there are many differences of the same line of a poem between the Kundoku readings in texts and the Kundoku readings in annotations by Li Shan. To be concrete, I examined the Kundoku readings of *Southern Capital Rhapsody* (西京賦) appeared in the edition of year 1662 (寛文二年版), as a result about 76 % of the Kundoku readings are different.

A Study of “Gonshichi Kyūkō Kō” by Miyazawa Chikudō

Horiguchi Ikuo

The *Mōyū mansōshō* 毛游漫草抄 held by the National Diet Library is a record of poems gathered by the Edo 江戸 poet Miyazawa Chikudō 宮沢竹堂 when he visited Nitta 新田 district in Jōshū 上州 from the seventh to ninth months in Kōka 弘化 3 (1846), and in this article I take up for consideration one of the poems included in this work, entitled “Gonshichi kyūkō kō” 権七救荒行. This is a poem about a person by the name of Gonshichi 権七 from Kōnosu 鴻巣 in Bushū 武州, who had been active in the relief of victims of the famine of the Tenpō 天保 era. First, I present an interpretation of the poem. Next, I consider the identity of Gonshichi, about whom the poem was written. No person by the name of Gonshichi is known to have been active at the time of the Tenpō famine, and this seems to be an error for Kōno Gonbee 河野権兵衛, who engaged in relief work during the famine of the Tenmei 天明 era. I further surmise that the existence of a person by the name of Fukushima Sadao (Kōhachi) 福島貞雄 (耕八), who was active during the Tenpō era, may also have bearings on this poem. Lastly, I examine the thought of the poet Miyazawa Chikudō as reflected in this poem, and in view of the fact that Chikudō hailed from Shirakawa 白河 domain in Ōshū 奥州, I point out connections with the thought of Matsudaira Sadanobu (Rakuō) 松平定信 (楽翁), lord of Shirakawa domain, as well as considering the political thought of folk poets of the late Edo period.

A Theory of Classicism - Imitation and Change in the Work of Sorai,
Shundai and Nankaku

Takashi Ibi

Although highly indebted to the Ancient Rhetoric School of the Ming period, the *Kobunji* School of Ogyū Sorai adopted classicism as a means of explicating the Six Classics. In order to understand the humanistic teachings of the ancient sages, Sorai thought it necessary to master the proper literary expressions of ancient China. He thus promoted imitation of the classics in poetry.

Sorai was not deeply interested in poetry for its own sake, but rather as a method of illuminating the Way of the sages. He did not take into consideration the “spirit of the age” and “human emotion” which could be said to be the sources of poetry.

Sorai's disciple Dazai Shundai disparaged imitative poetry and argued that true classicism must not string together the tired phrases of the ancients, but should mold new words in the ancient forms of poetry.

Another major disciple of Sorai, Hattori Nankaku, was more poet than textual scholar and seems to have felt much more deeply than his mentor the importance of the “spirit of the age” and “human emotion” in the craft of poetry. This is evident in the richer realism of Nankaku's poems.

The question for Nankaku was how to inherit an imitative poetic theory while including a basis for variation. Ultimately the *Kobunji* School failed to properly address this question and so it was soon eclipsed by the *Seirei* School, which praised the “spirit of the age” and “emotion” as the wellsprings of poetry.